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HENDRIK WILLEM VAN LOON

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"WITCHCRAFT," BY HENDRIK VAN LOON
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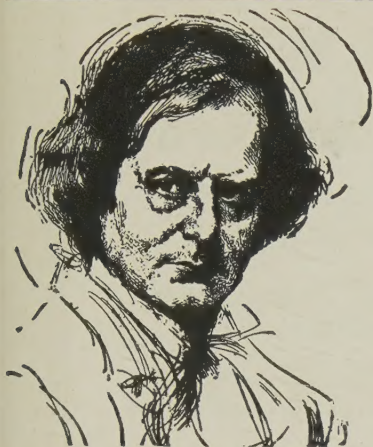
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THE MENTOR

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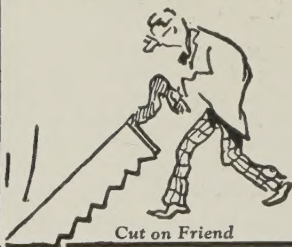
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WITCHES AND WITCH-FINDERS

BY HENDRIK WILLEM VAN LOON
AUTHOR OF "THE STORY OF MANKIND"



"THE WITCH"

FOUR centuries ago all the world believed in witches. By the shore of Lake Geneva, in 1515, five hundred people were burnt to death in three months; in Germany, six hundred old women in one town. All through Europe thousands of men and women were burnt during a few years. One judge alone convicted fifteen thousand witches. In the seventeenth century the flame of witch superstition leaped across the Atlantic and lighted here. The story is one of the most stirring and appallingly impressive in all human experience



Painted by Walter McEwen

❖ "SALEM WITCHES" ❖ The young and beautiful were no more spared than the old, ugly, and deformed. In the course of two years twenty were convicted in Salem

THE MENTOR

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ITCHES AND * WITCH-FINDERS *

*The Story of a Monster Superstition **

BY HENDRIK WILLEM VAN LOON

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NOTE—The small pictures accompanying this article are reproduced from pen drawings made by Mr. Van Loon especially for this number of The Mentor

Man is a social and therefore a suspicious animal.

He does not like to live by himself, because he is afraid of wild animals and the forces of nature.

But once gathered within the herd he begins to have doubts about his neighbor.

He no longer fears the distant enemy hidden beyond the trees of the dark forest or lurking in the caves of the mountains.

But the old woman next door becomes a potential enemy

So does the old man in the second block to the left.

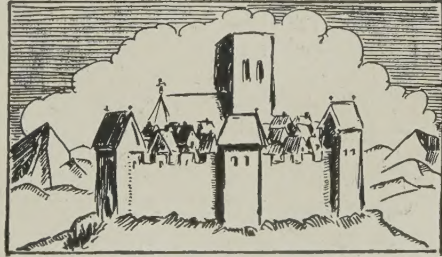
So does that extraordinary-looking girl right across the street.

Don't ask me to explain this strange phenomenon. I mention it and continue my story.

Many learned books have been written about witchcraft. Vast collections of witch trials have been published. Entire museums are devoted to the collected implements of torture used to wring a "voluntary confession" from the recalcitrant lips of some forlorn hag who had been arrested on the perjured evidence of a jealous neighbor. But with all this material the subject is still shrouded in mystery. It is vast and it is complicated and the evidence is very one-sided. For the judge was in the habit of dictating both questions and answers.

If red-hot needles did not have the desired result with his patients, a judicious application of the thumbscrew was guaranteed to do the trick.

It is a queer business, the investigation of this department of human aberration commonly known as "witch-hunting." When next the reader takes a trip through the lovely region of New York's Five Finger Lakes, we bid him stop at a town called Ithaca, where, in the library of Cornell University, is a special vault filled with the proceedings of witch trials.



WITCHES AND WITCH-FINDERS

The late Andrew D. White was interested in the eternal warfare between knowledge and ignorance. His good friend Professor Burr was interested in tolerance. Out of those combined enthusiasms grew that weird collection of witch documents in the little university city. They have been collected from all over the world. Bavaria and England and Rome and Portugal and Holland (Catholic and Protestant working for once in cheerful coöperation) have been carefully searched for material. There in serried ranks stand the terrible "protocols" of human inhumanity. Open a book at random, any book, and shrieks of horror will meet you from almost every page.

These old witch judges were systematic, if nothing else. They took no chances. They believed themselves engaged in a holy task.

A modern doctor trying to protect an important harbor against the threat of smallpox or cholera would proceed with no greater care. The witch was the microbe of the fourteenth and the fifteenth and the sixteenth centuries.

The first witch with whom we became familiar when we were little children was the famous Witch of Endor, who played such a great rôle in the life of Saul, the famous Hebrew leader, who died some thirty centuries ago. But the Witch of Endor was not a witch in the modern sense of the word. The good translators of King James, who lived in an atmosphere devoted to that particular superstition, called the woman in question a "witch"—a conjurer who had dealings with spirits—and let it go at that.



From a painting by John Hassall

"THE WITCH" ❖ ❖

During the sixteenth and seventeenth centuries hundreds of innocent men and women in England were charged with conspiring with the Evil One



"THE EVIL EYE" ❖ ❖

From a drawing by Edwin A. Abbey, based on a legend of colonial times about an old crone who "had made a bargain with the devil"

As a matter of fact, she was something quite different. Nowadays we would have regarded her as a clever fortune teller, and nothing more dangerous than that.

Ever since the beginning of time man has run to crystal gazers and fortune tellers and soothsayers and necromancers to get secret information about the events of the immediate future. He is doing it to-day. Look at the advertising pages of any of the great English dailies and you will see what we mean. Spook doctors offer their services to bereaved parents and to ruined business men. Yogis, with and without turbans, are ready to tell the smitten girl just what sort of husband the handsome young man will make.

If you think that these superstitions are restricted to the so-called Nordic races, ask your Italian barber or your Sicilian grocer about the "evil eye" and see what will happen.



He will probably assume an air of great mystery. He will tell you to come closer and he will whisper into your ear some dreadful secrets about children deprived of their sight or their hearing by an old man or woman whom they met in the street. When you press him for further information and ask him why he did not have so wicked a creature arrested, he will go into hysterics and beseech you not to mention this sad occurrence to anyone lest great harm overtake him and his innocent family. Of course, he is merely repeating certain fairy stories which were already doubted by Pliny, and Pliny (as we all know) died in the year 79 when he was

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trying to rescue some of his friends from the ruins of the Pompeian earthquake.

The belief in the "evil eye," however, must have been much older than the Roman Empire, for we find it in practically every country of Europe and Asia. As a child I remember the Dutch farmhouses with their broad stripe of black paint (about two feet from the ground), added to an otherwise simple architecture to keep away the influence of people with the "evil eye." The eternal "God bless you" of Irish peasant life was and is a perpetual antidote against the possible effects of the "evil eye." The Chinaman spitting behind his back obeys an atavistic impulse which has taught him that this flagrant bit of unhygienic exhortation will chase away the spirits loosened by his enemy with the "evil eye."

In Egypt when a baby falls sick it is due to an unknown foe possessed of the "evil eye." In Naples the vaguest of rumors about a newcomer with the "evil eye" will set the entire town into a state of utter panic, and the police have been called upon more than once to save perfectly harmless strangers from the wrath of an excited mob, trying to lynch the "*jettatore di bambini*," the much-dreaded sorcerer who gives babies the cramps.

Entire German factories are devoted to fabricating charms and amulets against the effects of the "evil eye" in threescore countries.

But when all is said and done the modern scientists know as little about the "evil eye" as the Romans who coined the word "*fascinatio*," or "spell," which, as our modern "fascination," has come to mean "charm" rather than "evil."

The witch game, however, was something very different from spook-seeing and the hunting of old women with an ugly squint. It was played with human lives, and the odds were a hundred to one against the victim.

• Some day a bright young man will write a book describing just how much harm has been done in this world by



From a painting by Salvator Rosa

"THE WITCH OF ENDOR"

Summoning before the eyes of Saul the vision of Samuel

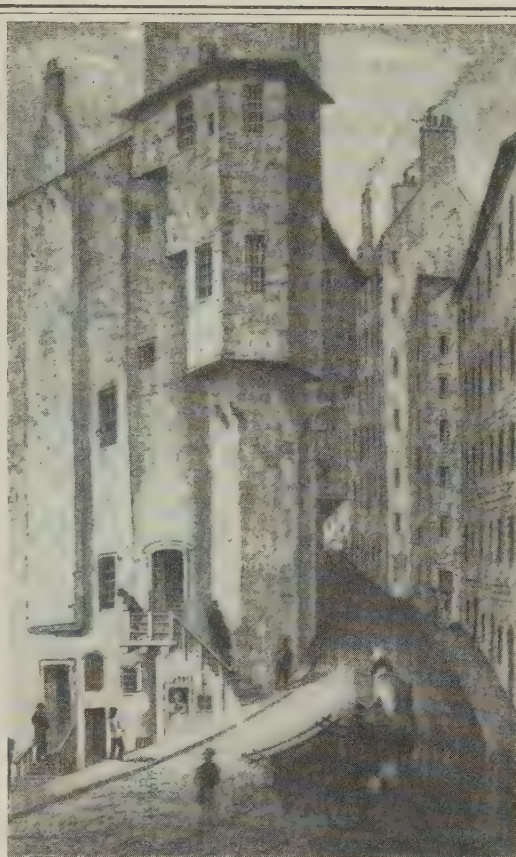
well-meaning professors. It is our own firm belief and conviction that the historians were to blame for at least fifty per cent of the international hatred which made it possible for the people of this planet to indulge in the recent World War. They had proved the superior virtues of their own race, their own dynasties, their own citizens, with such irrefutable logic that there was no room for any other nation on the same continent.

They had followed the rigid rules of expert scholarship, and no appeal to common reason could make them deviate an inch from the straight and narrow path of scientific method. When confronted with the result of that handiwork (or rather their brainwork) they would defend themselves by an appeal to our sense of justice. "We have," so they claimed, "always followed the rigid rules of logic and, as logic, according to us, is a law of nature, the results of our investigations

must coincide with the ultimate purposes of supreme divine Providence."

The medieval Scholastics (the men of books and revealed authority) used the same argument when their enemies of the Renaissance attacked them for their lack of human understanding. They, too, had followed every rule of applied reasoning. If they had come to the conclusion that the world was inhabited by wicked witches, so much the worse for the wicked witches, but let a thousand old women and young girls perish rather than a single rule of Zeno, the Stoic philosopher, who gave the world its first conception of "logic."

The Scholastic of the early Middle Ages was an animated card catalogue. He was forever turning the entire universe into a "system." His system was, it is true, somewhat restricted and confined to that tiny part of the globe known as western Europe. But what of it? It served a good purpose. It stabilized society and it did away with all those doubts and soul-searchings which characterize our own inquisitive time. It spelled safety for the Pope



From an old engraving

THE HOUSE OF THE WIZARD

In Edinburgh lived one of the most celebrated wizards of Scotland, Major Thomas Weir. With his sister Grizel he was brought to trial in 1670 and, after confessing to a compact with the devil, was sentenced to be strangled and burned. Their shocking story is presumed to have furnished the plot for "The Tragedy of Manfred," by Lord Byron

WITCHES AND WITCH-FINDERS

and safety for the emperor and safety for the learned doctors of the seven great arts.

Of course those elements of human society which, for one reason or another, refused to be classified and ticketed had the worst of it. And among those were the unfortunate and exotic creatures who came to be known as witches.

Originally, the belief that certain people had certain supernatural powers seems to have drawn no line between the sexes. The *Hexe* of early Teutonic days was a man quite as often as a woman. Frequently he or she was just an ugly black devil who bore no resemblance to anything human except the greedy luster of his or her little black eyes.



But the spook world of the old Germanic tribes (and that of the Greeks and the Romans) was really a "spook" world. It was wholly imaginary. It did not exist during the daytime. As soon as the rays of the sun had disappeared behind the

distant horizon, the creepy citizens of the dark left their gloomy nooks and corners and began to play pranks upon their terrified neighbors.

Of course they were a terrible nuisance. They scared you out of your wits. But they were rarely wicked.

The German word *Poltergeist* still has that meaning. The *Poltergeist* teases you. He tweaks your nose and pulls your ears, but he does not blow the evil curse of the plague down the chimney of your humble home, and he does not destroy your harvest or put a curse upon your cows. All that was the work of the bad black witch who began her career early in the thirteenth century.

Unfortunately, the story of witchcraft has usually been told by professional historians. The subject more properly belongs to the brethren who make a specialty of nervous disorders.

The people who used to be regarded and treated as witches are still with us, but, generally speaking, they no longer frighten the community. Most of them are perfectly harmless and



From a drawing by J. Copland

ON THE SANDS OF DUMFRIES

In the southwest of Scotland, nine women charged with divers acts of witchcraft were put to death by burning in 1659



by Jean Paul Laurens

“THE LORD HIGH MAGISTRATE”

In 1486 a papal bull was issued directing that witches should be burnt. Judges of the Inquisition were ordered “to rid the world of witches”

never attract the suspicions of their neighbors. The others are sent to a sanitarium and are treated kindly by their nurses and keepers. In the Middle Ages, however, when Satan was more than a name, when he was a tangible personality (seen and heard by thousands of people), every manifestation of female hysteria was directly attributed to his pernicious influence. A crazy woman was not an object of pity but a despicable character who had surrendered her soul willingly to His Majesty the King of the Dark. And she was treated with that scorn which we now hold in reserve for those who knowingly contract a preventable disease and thereby make themselves a menace to the community.

It is easy for us to deride the narrow-minded ignorance of the witch doctors. But they acted to the best knowledge of their day and age. They were the spiritual health officers of the medieval community. They would have failed in their holy duty had they allowed these wicked witches to corrupt others and spread the knowledge of those occult arts that meant slow but certain death to the otherwise imperishable soul.

The medieval community cooped up between the narrow walls of dark little cities and villages, at the mercy of a thousand unknown forces of nature, was always in a state of panic. Disease, a solar eclipse, a stroke of

WITCHES AND WITCH-FINDERS

lightning, a flood, all these were not the result of impersonal natural laws, but the direct manifestation of an evil will.

The community at large (with that strange sense of justice which is an integral part of all slightly civilized groups of human beings) was forever looking for someone whose personal wickedness had caused the disaster.

What more logical candidate for a civic scapegoat than an old woman who lived by herself and was therefore hated, or a young woman who preferred to live by herself and was therefore hated with even greater violence? These two groups of human beings seem to have suffered most of all.

It is very difficult to come to a correct estimate of the number of persons actually executed as witches. During the first half of the seventeenth century, one energetic witch-hunter (by the name of Carpzou) alone passed the sentence of death on more than fifteen thousand witches. At this rate, the number of victims must have run into several million—which seems incredible. More conservative historians place it at two or three hundred thousand—which is quite enough.*

It is equally difficult to decide which one of the great religious groups was the most energetic in the field of witch-baiting. Honors are about equally divided. Germany burned her witches as willingly as did Spain. And the young colonies along the New England coast were as suspicious of their witchy neighbors as the older ones in Mexico and Peru. Let it be said, however, in all fairness to the much-abused Puritans, that the witch craze in Salem did not last very long (only a little over a year), and that many



arrested were eventually pardoned by the British governor.

The South American colonies kept the tradition alive and did not stop the practice of burning witches until the middle of the nineteenth century.

Curiously enough, the highly cultivated soil of old Europe offered the best (or worst) field for the witch-hunting epidemics, which re-



THOMAS BEADLE'S TAVERN, SALEM
Where many of those charged with witchcraft were examined
before trial

* NOTE—Matthew Hopkins, appointed official witch-finder with a fat salary, traveled throughout England at the Government's expense. He had the right to arrest whomsoever he chose, and hundreds were hung through his efforts. Eventually he himself fell under the accusation of being a wizard, and was barely able to save his neck from the noose.

WITCHES AND WITCH-FINDERS

turned with the sad regularity of small-pox or cholera. And, as usual, the universities were the centers for the most malevolent attacks. Until driven out by the younger men of the Renaissance, the old schoolmen were undisputed masters.

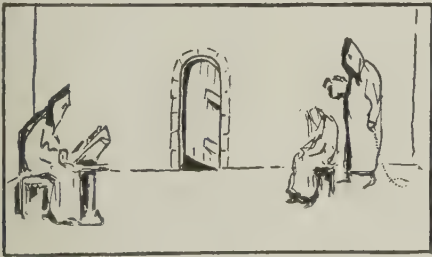
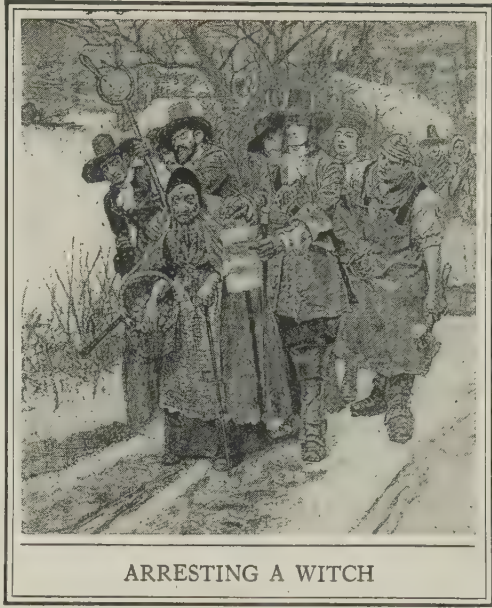
They early forced their own intellectual ideals upon a docile community, and were forever on guard against the wicked dissenters who dared to deny the physical existence of myriads of demons and who refused to believe that old women, astride broomsticks, could joy-ride at night across the high heavens.

The Middle Ages (the twelfth, thirteenth, and fourteenth centuries especially) were an era of extremes. One half of the community lived too much and the other half did not live enough. People either drank to excess or abstained from all beverages except water. They either ate too much and too often or they fasted to the point of death, and they changed from one extreme to another with an abruptness incomprehensible to modern man.

The men of the learned world belonged (generally speaking) to the large army of those that say "Nay." They lived a most unhealthy existence. Their quarters were dark and damp. They partook of food that was none too fresh. For lack of decent drinking water, they consumed large quantities of highly seasoned wines. They shunned the society of women as they eschewed the companionship of the Evil One himself.

It does not take a profound student of human psychology to predict the result of such a life upon the mind of the patient. Witch-hunting became the privilege of old men who really belonged in a clinic for morbid psychology. The greater part of their published works is too revolting to be discussed in a decent and respectable journal of information.

Unfortunately, this period of intellectual abnormality was followed (with only the slight lapse of the Renaissance) by the endless religious wars that early in the seventeenth century turned Europe into a large slaughter house. Scholasticism, with its incredible desire for disputation and its insistence upon the hair-splitting systematizing of all things between heaven and earth, was



WITCHES AND WITCH-FINDERS

dead, but the spirit of the pedant went marching on. What had been seen and what had been feared in dreams was dragged forth (in somewhat different form) into the light of day. The printed literature pertaining to witchcraft of this whole period is of such utter filth that it had better be kept under lock and key in our public libraries. The "Hexen Sabbath" (the unspeakable orgies of witches and demons) became the highly popular center for all further witch studies. Faintly suspected early in the eleventh century, this feast rapidly grew in importance until it became an established fact to most people of the twelfth century, and was officially condemned by the Inquisition late in the thirteenth century. During the fourteenth century it was worth a man's life to express open doubt about the occurrence of this Satanic feast. And a hundred years later the witch had come into her own as a menace to society.

Those that are interested in details can turn to the different handbooks on witch torture, compiled by the contemporaries of Columbus. The Inquisitorial Manual for the year 1489 will tell him all he will care to know, but we do not guarantee that it will increase his respect for human reason.



In our day and age, when we like to reflect upon the great and lasting virtues of the masses, we are apt to blame emperors, rulers, and statesmen generally for all the folly of the past. Alas! the mob of three hundred years ago was the most relentless enemy of the witch. The howling crowd outside the jail turned every investigation

into a farce, and applauded the most horrible cruelties with pious eagerness. The program of torture was endless. The accused women were subjected to an application of thumbscrews. Their hair was pulled out. They were half drowned in icy ponds, or they were forced to drink pints of hot water. They were made to repeat the Lord's Prayer when they could scarcely utter a word without an agony of pain. And if they survived any of these ignominious horrors they were supposed to be supported by the very devils who were to be excoriated, were therefore found guilty, and were condemned to be burned or hanged. There was no defending attorney. There was no appeal.

The fight against this particular manifestation of human unreason was long and bitter. The most brilliant minds of the seventeenth and eighteenth centuries threw themselves into the fray and struggle for a recognition of the true pathological nature of the witch craze. Generally speaking, they have been successful. Except for the occasional lynching of a few witches in Russia, the world has been set free from this particular nightmare. The inevitable inquisitorial mind has found something else to occupy its attention. The age of sociological inquiry has come, and its manifestations are often feverish and frenzied. Whether the sociological "witch-hunter" will be more intelligent or tolerant than his predecessor the next hundred years will tell.



THE WITCH PANIC IN SALEM ❖ ❖ ❖

BY HILDEGARDE HAWTHORNE
GRANDDAUGHTER OF NATHANIEL HAWTHORNE

Fear has probably been responsible for as many crimes as deliberate evil. A frightened man or woman is something to be afraid of; a frightened community may give way to acts that will horrify the whole world. Salem, Massachusetts, in the dreadful months of 1692-93, gave proof of this fact, and murdered twenty innocent persons before its panic was cured.

It is difficult for us to-day to realize the actuality of the belief in the devil and his presence in this world of ours that inspired almost everybody in the seventeenth century. The wisest men of that time believed absolutely in the personal activity of Satan; Blackstone, oracle of British law, on whom not only England's law but also our own is founded, declared in positive terms that witches existed, and many lawyers and ministers agreed with him.

In 1690 Cotton Mather, who was one of the most important ministers of the Puritan Church in America, published a book in which he attempted to prove the existence of witches, and cited many cases of their power and their methods. A prodigious amount of discussion followed, till the minds of the people were filled with morbid fears and suspicions. In Boston, in 1688, an old Irish crone had been hanged for witchcraft on the testimony of the four children of John Goodman, a most respected citizen, and there had been executions in Charleston, Dorchester, and Cambridge, while a certain Mary Oliver, in 1650, had actually confessed to being a witch.

In the winter of 1691, several young girls of Salem met in the home of one Samuel Parris, a minister of the Gospel, to practice palmistry and other "magic" tricks under the tuition of a West Indian slave woman, Tituba by name. Presently two of this group, the two youngest, about ten and eleven years of age, were noticed acting queerly, and very soon two more joined them in what were described as curious antics—all seeming "strangely beset." They would creep into holes, or under tables and chairs; they made rambling, ridiculous speeches, odd gestures, and even fell down in fits. A



COTTON MATHER (1663-1728)

An American clergyman and author who took an active part in the Salem witchcraft persecutions

THE WITCH PANIC IN SALEM

whisper ran through the town: "These children must be bewitched." Doctors could do nothing for them. Presently the girls began to speak of being obsessed by the old slave woman to whom they had been going for magic instruction.

Poor Tituba was forthwith seized, beaten, and threatened with worse unless she confessed. She admitted that she was a witch, and stated that she had signed a big red book, being urged thereto by the devil in person. This was in February. In a short time all of the ten girls that had met at Mr. Parris's were affected, and they began to accuse others, among them Goodwife Cory, saying that she bit, scratched, and strangled them.

The whole village was in a turmoil by this time, and the ten afflicted



THE "WITCH ❖ ❖
HOUSE," SALEM, ❖
AS IT LOOKS TO-DAY

Constructed about 1675, it became the scene of informal conferences during the residence of Justice Corwin, one of the judges that condemned to death the unfortunate citizens accused in 1692 of witchery. For years a myth has been extant that witch trials were held here; also that Roger Williams occupied the house, though actually he lived several blocks down the street, near the present Townhouse Square



AS THE WITCH HOUSE LOOKED SEVENTY YEARS AGO

Frequent alterations made during the past 250 years have completely changed the face of the historic dwelling

persons became the center of interest. Mr. Parris got testimony from the bewitched, and was eager for the punishment of the accused. A public hearing was held in April, presided over by six magistrates and several ministers of the Gospel. During the hearing, a Mrs. Proctor was "*cried out of*," as they put it, meaning that she was accused of being a witch. As she sank down in terror at the cries, her husband hastened to her side and endeavored to comfort her; upon which he too was "*cried out of*." So these went to prison with the slave woman and Goodwife Cory, and "a distract and melancholy old creature" called Sarah Osborne (or Osburn), and Rebecca Nurse. Fear was invading the hearts of the entire community—fear not alone of the witches and their evil spells, but fear of accusation, of being "*cried out of*." Cotton Mather got very much excited, and put all his eloquence and effort into the fight with the devil. Justice Hawthorne and Justice Corwin, with Marshal George Herrick, saw to it that everyone who was accused was hustled quickly into prison. And on June 10th one Bridget Bishop, who had been accused twenty years before of being a witch, but had escaped conviction, was hanged on the testimony of a sick man. Later, dying, this man confessed that he had lied about the old lady.

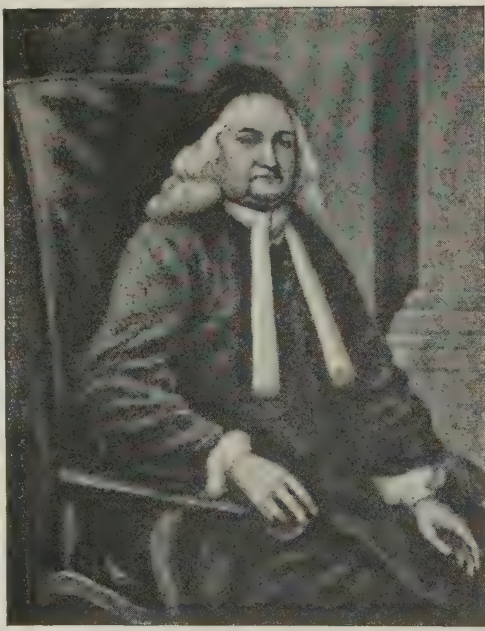
Sir William Phips had now become governor of the colony. He threw the



Photograph by Frank Leroy Cox

AN OLD WITCH HOUSE AT PIGEON COVE, MASSACHUSETTS

*"The nodding horror of whose shady brows
Threats the forlorn and wandering passenger"*



JUDGE SAMUEL SEWALL

Member of the commission appointed by Governor Phips to try the accused. After the ghastly delusion of witchcraft passed, Judge Sewall stood up in the Old South Church, Boston, with tears rolling down his cheeks, and made humble recantation. Ever after, so long as he lived, he kept a day of fasting and repentance once a year to manifest to the world his sorrow for the part he had played in the hideous drama

accused into chains, and for a while the torments of the afflicted ceased. This seemed to be pretty fair proof against the witches, so, later in the same month, five more were hanged, one of them being Rebecca Nurse. The jury first brought a verdict of "not guilty" in her case, but such a hideous outcry broke out within and outside the court that the jury was instructed to reconsider the case. So then they brought her in guilty and hanged her. Each and all protested innocence to the last. One Sarah Good, being urged by an official, Mr. Noyes, to confess, he saying that she knew she was a witch, replied that he was a liar. "I am no more a witch than you are a wizard," she cried, "and if you take my life, God will give you blood to drink." This incident was used by



From a painting by E. H. Mattison in the Essex Institute, Salem

"TRIAL OF GEORGE JACOBS"

Jacobs, a venerable citizen, highly respected in Salem village, was executed August 19, 1692

Nathaniel Hawthorne in his book "The House of the Seven Gables."

New batches were sent to prison, and the number of afflicted persons increased. On August 19th, five more were brought to be hanged on Gallows Hill. One of these was a minister, a Mr. Burroughs. On the ladder, with the noose about his neck, he gave so serious a speech, protesting his own innocence, that tears filled the eyes of many spectators, and there were murmurs that



REBECCA NURSE'S HOME

In that part of old Salem now called Danvers. Protesting her innocence, Mrs. Nurse was imprisoned and hanged

THE WITCH PANIC IN SALEM

matters were going too far. His accusers, thereupon, shrieked out that they could see a squat black man standing at his elbow and dictating to him, and so fear held all sympathizers silent. Another of this batch of five was a man, John Willard, who had been extremely active in running down suspected witches, when suddenly he was himself "cried out of" and hanged with the others. Giles Cory was next on the list. Seeing how the juries feared to give any acquittal, he refused to be tried, being "a bold stout man." But his stoutness helped him not, nor his courage. He was squeezed to death in a press, on September 16th, a ghastly and shocking execution.



THE PARRIS HOUSE
Where the Salem witch craze had its beginning

Less than a week later eight more went to their death. These eight were the last that were killed by their fellow countrymen, and Gallows Hill no longer knew the crowds that had come to look on at the deaths of men and women for the easing of their own superstitious hysteria. But the accusations still poured in. Among those accused was a Mrs. Hale, wife of a minister of Beverly. Minister Hale had been most eager in persecuting witches, but now that it was his wife who fell under

June 16th 1692
According to the within written precept I have taken the body
of the within named Bridget Bishop out of their chains
goals in Salem and safely conveyed her to the place provided
for her Execution and caused J. D. Bennett to hang
by the neck untill she was dead and buried in the place
all which was according to the law within Required and
so I make Return by me - George Corwin Sheriff

Photographed from the original document in possession of the Essex Institute, Salem

ATTESTATION OF THE EXECUTION OF BRIDGET BISHOP

The judges accepted the testimony that she had been seen to "go through a hole no larger than her hand," and forthwith condemned her to the gallows



Courtesy H. B. Beston

THE PARSON CAPEN
HOUSE, TOPSFIELD, MASS.

A well-preserved relic of witchcraft times. The Rev. Joseph Capen strove unsuccessfully to protect his flock from fanatics. Three victims were taken from Topsfield village. One, Goody Wildes, was carried to her death at Salem by her son, the town constable

the ban he began to see a new light. Other "very sober people" were also accused. And now some began to think, and even to say, that perhaps the devil could take on a good man's shape merely to deceive people and to bring about the destruction of those he hated for their very goodness. This idea began to prevail with many, and gradually to gain influence enough to prevent further executions.

In fact, the storm was over. The madness disappeared almost as swiftly as it had come. In the early part of 1693, many were set free, and even those that had confessed to witchcraft were released. As soon as the panic died, the afflicted ceased to be harmed. Four years later Minister Parris was forced to resign, after a public acknowledgment of error and wrongful zeal. Those that had served on the juries admitted they had acted under delusion, and begged forgiveness



From a drawing by F. T. Merrill

IN SALEM NINETEEN WERE HUNG

"Through the streets of Salem rattled the cart that bore them to a hill overlooking the village. They climbed the ladder with the halter around their necks. . . . When life was extinct the bodies were thrown into holes, and earth heaped above them"

THE WITCH PANIC IN SALEM

of their fellow men and of God. Those that had confessed declared the confessions had been forced from them in fear of torture and death. The bloody hands were washed; the bones of the dead were given decent burial, and Salem turned to other matters.

In order to appreciate just what this horrid chapter in human history meant, let us stop to consider that these ideas were held with just as entire a conviction as you give to the wonders of radio. The "Old Serpent" was considered to be everywhere about, driving the briskest business imaginable, bargaining for souls in every likely or unlikely spot, using strange and fearful spells to win his victims, having it in his power to offer all manner of worldly blessings in return for the article he needed to keep hell full. Under these conditions, you will understand what force they had, and with what terror and hatred a man or a woman accused of being one of these tools of the devil could inspire his neighbors. It is against this background of conviction and fear that the Salem delusion must be placed in order to be fairly seen.

Gallows Hill still stands, but both gallows and victims have vanished. The Witch House, although considerably changed in outward appearance, due to frequent alterations, may still be seen, now furnished and selling curios, and possibly still haunted—under the glimpses of the moon—by fantastic shapes of the delusion that ended so grimly in Salem's year of blood.



"ACCUSED OF WITCHCRAFT"

From a painting by Douglas Volk the elder, in the Corcoran Gallery, Washington

OLD AMERICAN HOMES AND THEIR STORIES

WITH PICTURES REPRODUCED FROM ART PHOTOGRAPHS
SPECIALLY MADE FOR THIS NUMBER OF THE MENTOR

BY SHERRILL SCHELL AND OTHERS



SCENE OF THE DEERFIELD MASSACRE

A house with tragic memories: Parson Williams' House in Deerfield, Massachusetts. The Indians massacred forty-nine colonists here in 1704. On the doors and wooden walls of the house can still be seen the marks left by the tomahawks wielded in the frantic hands of the bloodthirsty Indians. From this very house one hundred and eleven captives were taken away. Of these, twenty were killed on the way to Canada

"SHIRLEY"
"WESTOVER"
JUMEL MANSION
STANDISH HOUSE
"MOUNT VERNON"
PHILLIPSE MANOR
BREVOORT MANSION
UPTON SCOTT HOUSE
"HOME, SWEET HOME"
HANCOCK-CLARKE HOUSE

CHEW HOUSE
"MONTICELLO"
ALCOTT HOUSE
WHITTIER HOUSE
THE ADAMS HOUSES
THE OCTAGON HOUSE
DOUGHOREGAN MANOR
PEGGY STEWART HOUSE
VAN CORTLANDT HOUSE
"OLD OAKEN BUCKET" HOMESTEAD



BIRTHPLACES OF TWO PRESIDENTS

These two homes are typical of the humble surroundings from which some of our Presidents have sprung. Here were born John Adams and John Quincy Adams, and it was from this house that John Quincy's mother fled to the woods when the ominous sound of British cannon was heard on the seventeenth day of June, 1775

SOME of the old houses pictured here are familiar to most of us that have traveled and read American history and fiction. A number of these beautiful homes have endeared themselves to us largely by their association with some romantic story, or some historic individual or event. These historic and romantic associations suggested to us the idea of assembling a new set of pictures of these subjects. What has been sought in preparing this set has been a fresh and interesting point of view. Instead of the familiar book or magazine illustration, or souvenir picture, revealing the old houses bowered in summer foliage and with visitors grouped about, we have chosen different seasons of the year, or a special viewpoint, so as to set the subjects off to picturesque advantage.

We show the old Williams House at Deerfield, Massachusetts, in late springtime, and "Home, Sweet Home" at East Hampton, Long Island, in autumn, when the leaves strew the ground and the vines that clamber

on the shingled sides of the old dwelling have turned to the sere and yellow. Mr. Sherrill Schell, known to Mentor readers by his fine artistic photographs of Mexico and Old Canada, has made most of these pictures. He set out upon a winter jaunt for The Mentor and brought back a number of exquisite photographs showing some of the most interesting old mansions in New England, the Middle States, and the South as they appear in winter time. Whittier's home, about which the poem "Snowbound" was written, is pictured *actually* snowbound. In the South, the famous old estate "Westover" is shown in summer time, and the home of the famous Carroll family of Maryland is shown wrapped in the snows of February. Our purpose has been to present these fine old houses in an unusual setting, so that the picture itself, as well as the story that accompanies it, may arouse a fresh interest in the minds of even those readers that have known about these historic places and are familiar with their stories.



A GLIMPSE OF WHITTIER'S HOUSE

The birthplace of Whittier and the scene of "Snowbound" stands on the road between Amesbury and Haverhill, Massachusetts. The picture shows the old farmhouse in a real New England winter setting and suggests the lines:

Around the glistening wonder bent
The blue walls of the firmament,
No cloud above, no earth below,
A universe of sky and snow!



HANCOCK-CLARKE HOUSE, LEXINGTON, MASSACHUSETTS

Where Paul Revere stopped on the memorable night of April 18, 1775, as he dashed over the countryside warning the inhabitants of General Gage's contemplated attack. The British general had two objects in view: one, the destruction of military stores in Concord; and the other, the capture of John Hancock and Samuel Adams. Both Adams and Hancock were sleeping in this house on that night. Thanks to Paul Revere's warning, they were both able to escape and depart without hindrance to attend the Congress in Philadelphia



"WHY DON'T YOU SPEAK FOR YOURSELF, JOHN?"

This is the house where the silent and unselfish suitor John Alden took his bride, Mistress Mullins, better known as Priscilla. It will be remembered that the gruff soldier Miles Standish admired the fair Priscilla and sent John Alden to plead his suit. The result of John's visit is well known. He was for fifty years a magistrate in the colony, and he and his wife lived a long time in the cottage built at Duxbury, Massachusetts, in 1653



STANDISH HOUSE, DUXBURY, MASSACHUSETTS

The brusque and grim military leader of the Pilgrims lived the last years of his life in Duxbury, Massachusetts. Apparently his unsuccessful courtship of Mistress Mullins did not dishearten him nor turn him into a woman hater, for history relates that he married and had several children. This house was built by his second son, Alexander



ALCOTT HOUSE, CONCORD, MASSACHUSETTS

Better known as the Orchard House. Here Bronson Alcott, father of Louisa M. Alcott, and Emerson, Hawthorne, Thoreau, and Channing met; it was here that the Concord School of Philosophy was born. Not far away was "Wayside," Hawthorne's home. It was here that Louisa M. Alcott wrote the first part of her ever-popular "Little Women." The house seems in such a real sense to be the home of Amy, Jo, Beth, and Meg that we can almost see them, in fancy, looking out of the window



THE "OLD OAKEN BUCKET HOUSE," GREENBUSH, MASSACHUSETTS

The inspiration of one of the most popular old American songs. It is said that a newspaper reporter named Woodworth one night in New York got to thinking of the happy days spent near this old house. Most vividly he recalled the cool, clear, refreshing water from the old well. So he sat down and wrote the words to "The Old Oaken Bucket." The bucket is now in a Boston museum. The same well with its sweep is still to be seen at Greenbush



"HOME, SWEET HOME," EAST HAMPTON, LONG ISLAND

Special interest attaches to this old house of endearing memories by the fact that this is the hundredth anniversary of the composition and first hearing of the song "Home, Sweet Home." It was here that Payne spent his boyhood days. Years later, while in Paris, he wrote the libretto of an opera called, "Clari, the Maid of Milan," which was first sung in Covent Garden, London, on May 8, 1823. In this play, Payne inserted the immortal ballad, the music of which was composed by the leader of the orchestra, Sir Henry Bishop. Payne eventually found his way back to the home of which he sang so sweetly, but resumed his wanderings and died in Tunis, where he had been sent as American consul. A number of years ago the old house was purchased and restored by Mr. G. H. Buek, and old furniture of Payne's period has been placed there, besides many pictures and manuscript memorials, including a copy of "Home, Sweet Home" in the author's handwriting



BREVOORT MANSION, NEW YORK CITY

Henry Brevoort built it in 1838. Since 1857 it has been in the possession of the De Rham family. On the evening of February 24, 1840, the old Brevoort Mansion was the scene of the first masquerade ball ever given in New York, an affair of unparalleled social brilliancy. Matilda Barclay, daughter of Anthony Barclay, British consul to New York, and a young South Carolinian named Burgwyne attended the ball as two characters in Lalla Rookh: he was Feramorz, she was Lalla Rookh. They were devoted to each other, and in the small hours they slipped away together and were married. A scandal resulted that put an end to masquerade balls in New York City for thirty years



MORRIS-JUMEL HOUSE, NEW YORK CITY

For over fifty years the social center of colonial New York life. With it is associated practically every name of importance of that period. It was built by Colonel Roger Morris, who married Mary Phillipse. There they lived in elegance and style until the house was confiscated after the Battle of Long Island (Morris was a Tory). The house is more famous for its association with Madame Jumel, the wife of a prosperous French merchant, who later married Aaron Burr. Among the distinguished guests whom Madame Jumel entertained there were Lafayette and Joseph Bonaparte



VAN CORTLANDT HOUSE, NEW YORK CITY

Situated in the heart of one of New York's beautiful parks: It had its origin in 1681 when Governor Dongan built it as a block-house. This house was the center of important military operations during the Revolution, and was used by George Washington. No story of a house is complete without a love motive. That of Van Cortlandt House pertains to a Hessian officer named Rowe, who was mortally wounded nearby. The story relates that when Rowe realized that he was dying he sent for his fiancée and passed away in her arms



PHILLIPSE MANOR, YONKERS, NEW YORK

Here lived the richest man in New Amsterdam. The manor was built on an estate of several thousand acres granted to Frederick Phillipse by King William and Queen Mary in 1693. The stairway of this house was imported from Holland. Frederick Phillipse's daughter, Mary, who lived here, has often been mentioned as a belle of her time who was loved and wooed—but not won—by Washington



THE OCTAGON HOUSE, WASHINGTON, D. C.

The winter residence of Virginia's richest citizen, John Tayloe. It is better known as "The Dolly Madison House," for it was used by President Madison after the British captured Washington in 1814, and for more than a year was known as the Executive Annex. In this house President Madison signed the proclamation of the Treaty of Ghent, which ended the War of 1812



CHEW HOUSE, GERMANTOWN, PENNSYLVANIA

On its lawns was fought the Battle of Germantown on October 4, 1777. It looks to-day just as it did on the day of the battle; on its walls can still be seen marks of cannon balls and musketry. On that day the British turned it so successfully into a fort that it caused the defeat of the Americans under Washington. The member of the family who owned the house during Revolutionary days was Chief Justice of the Province. One of the officers who took part in the historic attack was John Marshall, later Chief Justice of the United States



"MOUNT VERNON," VIRGINIA

The best loved and most revered of all American homes; where Washington spent his boyhood days, where he brought his bride, where he rested after serving his country, and where finally he passed on. Situated on the banks of the Potomac, overlooking the gracefully rolling hills of Fairfax County, within its walls has been collected everything obtainable associated with the life of "The Father of His Country." The room where he breathed his last has been preserved in its original furnishings



REAR VIEW OF "MOUNT VERNON"

This picture gives an excellent view of the domestic arrangements of "Mount Vernon." The building on the right contained the kitchen and the servants' quarters; all food was brought to the dining-room in the central building through the connecting covered portico. On the left was located the overseer's quarters. In the center of the quadrangle may be seen the sundial that for over a century has been consulted by visitors to "Mount Vernon"



JEFFERSON'S HOME, "MONTICELLO," CHARLOTTESVILLE, VIRGINIA

Thomas Jefferson, "The Sage," author of the Declaration of Independence, and second President of the United States, designed and supervised the construction of this stately mansion, which was his home. It was thirty years in building. He loved it so well that he never left it except when called away to serve his country. When Jefferson returned to "Monticello" after eight years at the White House, his fortune was greatly reduced; still his hospitality continued to be lavish. It is said that he entertained as many as fifty guests at one time in this house, and all were welcomed with a hospitality that has come to be synonymous with the South.



THE HOME OF CARROLL OF CARROLLTON

This is Doughoregan Manor, Ellicott City, Maryland—the aristocrat among colonial manors and the scene of many romances. The family seat of the Carrolls, it was the home of Charles Carroll of Carrollton, the last surviving signer of the Declaration of Independence. The present city of Baltimore was first founded on sixty acres of land bought from one of the Carrolls.



THE PEGGY STEWART HOUSE, ANNAPOLIS, MARYLAND

The type of house built after the style of eighteenth century, domestic English architecture. The modern porch gives it the appearance of a conventional suburban home. In the shadow of the porch, however, may be seen the graceful lines of the original door. It was the home of a prosperous merchant in Revolutionary days. Its original owner was Anthony Stewart, who on May 25, 1774, at the request of the citizens of Annapolis, ordered the tea-laden brig "Peggy Stewart" publicly burned as a protest against the tea tax. This has been called the "Annapolis Tea Party"



"WESTOVER," THE HOME OF THE BYRDS

"Westover," the home of the Byrds of Virginia, recalls all that was best and brightest in early colonial days. Many illustrious guests were entertained there. There is a pathetic romance connected with "Westover," that of Evelyn Byrd, daughter of William Evelyn Byrd, "The Fair Evelyn" whose beautiful face painted by Sir Godfrey Kneller looks pensively down on the visitor to "Westover." The story of her unlucky love for Charles Mordant, the grandson of Lord Peterborough, is one of the famous romances of the South. "Refusing all offers from other gentlemen, she died of a broken heart," after her father frowned on her marriage to the man of her choice.



"SHIRLEY," THE HOME OF THE CARTERS

One of America's oldest manors, having been erected about 1650, but more dear to the hearts of Virginians as the seat of the Carter family. Its interior is beautifully proportioned and richly furnished. Among the many fine old paintings that adorn its walls is a portrait of Washington by Peale. The death of the late master, Mr. Robert Randolph Carter. "Colonel Carter of Cartersville," cast a gloom over the entire state, for he was greatly beloved by all who knew him—a Southern gentleman of the old school.



UPTON SCOTT HOUSE, ANNAPOLIS, MARYLAND

Where Francis Scott Key often visited his uncle Upton Scott, an Irish surgeon, who built this delightful house in 1760 for his bride, Elizabeth Ross. Here it was that Dr. Scott instilled the higher ideals of patriotism in the heart of his nephew, who later wrote the immortal words of "The Star-Spangled Banner." In Annapolis it is claimed that this is the house which Winston Churchill used as the home of his hero Richard Carvel

DUNCAN PHYFE

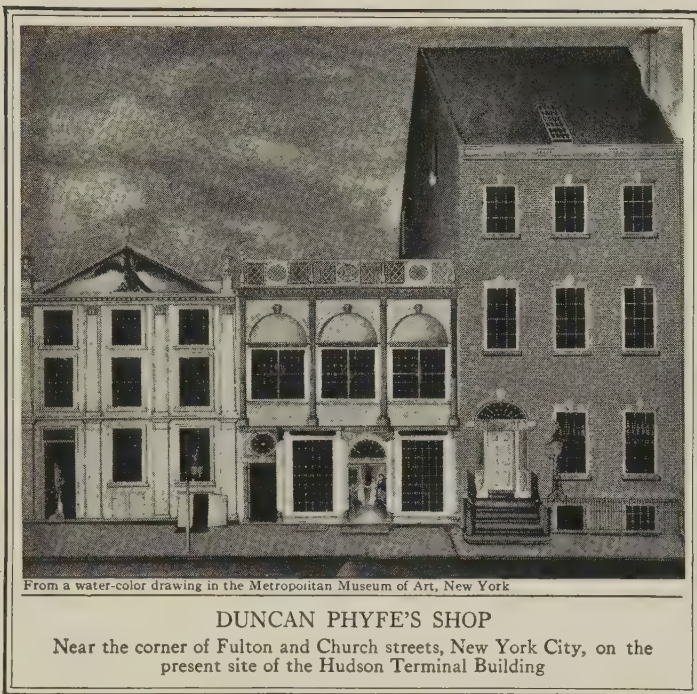
*First and Best of American
Furniture Designers*

As we look at the pictures and read the stories of old American houses, it is pleasant to recall a man who made the fine cabinet work that many early American mansions contained—the man who has been called the American Sheraton; the first man to make furniture of good style and craftsmanship in America—Duncan Phyfe.

Phyfe was a young cabinet maker who had immigrated with his family from Scotland and settled in Albany, New York. About 1790 he left his business there, and came down the river to the metropolis, which was then beginning to recover from the confusion and distress of the Revolution. Soon he had the good fortune to attract the patronage of the well-to-do Astor family. His work became the vogue among families of wealth, and his order books contained the names of the most influential persons in New York and surrounding counties.

The first Duncan Phyfe shop was on the present site of the Hudson Terminal Building, near the corner of Fulton and Church streets, New York. As trade increased, warerooms and a dwelling house were added. Here, until he was eighty years old, America's first, best, and most famous cabinet maker carried on his business assisted by his sons. He died in 1854.

Early in his career, Phyfe followed the Heppelwhite and Sheraton lines, but later adopted prevailing modes in French furniture. He established in this country the "American Empire" style, which persisted until the middle of the nineteenth century. Sometimes he met the tastes of his patrons by producing tables and chairs that were over-rich with ornament, but the workmanship of his pieces was unfailingly sincere, and his skill in finishing unsurpassed. Searching out fine woods was a passion with him. He preferred mahogany, but occasionally used rosewood, satinwood, and bird's-eye maple.



Walter Dyer, who has made a special study of early American craftsmen, says dealers used to mark the best mahogany from Cuba and San Domingo "D P," and they called selected sticks "Duncan Phyfe logs." Phyfe had his own lumber yard near his place of business, where he seasoned the wood. Peter Cooper made his glue.

If Phyfe employed ornament—carving or brass mounts—it was always so disposed as to emphasize harmonious lines. Phyfean chairs were notable for their deep seats and comfortable arms and backs. The use of the lyre, acanthus, and wheat motives, and of panels, plain moldings, and reedings, was characteristic. Dignity, grace, and restrained embellishment marked his early product. Later he made concessions to a popular demand for bulky outlines and florid carving, which he himself dubbed "butcher furniture."

About one hundred pieces by the expert Scotchman are to-day preserved in collections, public and private. The value of his best tables, chairs, and sofas has trebled, and when in 1922 the Metropolitan Museum of Art arranged a loan exhibit, more than 25,000 persons came to see and admire. In the splendid new wing to be erected by the museum for the display of American period furnishings, a worthy place will be reserved for the pioneer, Duncan Phyfe.

Maria Allston.



BEN FRANKLIN'S POLLY BAKER

BY CHRISTOPHER ROLFE

"Ben Franklin," said Walpole, "gave a new color to his age." Because he lived in it, his century was a livelier one. Fertile in new ideas, his mind frequently busied itself with fancies that had nothing to do with diplomacy, science, or literature.

Franklin was so fond of jesting and romancing that he scarcely included Truth in the list of cardinal virtues. "Poor Richard's Almanack" contains twelve hundred maxims extolling thrift, temperance, order, industry, but very few that urge the merits of truth-telling.

The most effective hoax invented by Franklin—probably the most effective and lasting one ever invented by anybody—had

for its heroine a native of New England, a supposititious Miss Polly Baker. A speech, said to have been made by her before an imaginary bar, founded a philosophy of morals, had an effect on the revolution of the French, and cast a cloud on the reputation of the female sex in the Colonies. For upward of thirty years, Franklin observed in secret amusement the perpetuation of the myth, and the controversy it aroused.

"The Gentleman's Magazine," a London periodical made up of miscellaneous oddities, was well known in America; occasionally Franklin contributed to it. The issue of April, 1747, printed the address of "a poor, unhappy woman with no money for lawyers," delivered "before a Court, at Connecticut near Boston in New England." Though summoned for the fifth time to answer the charge of bringing hapless children into the world, her plea was so spirited and convincing that, according to the account in the magazine, she

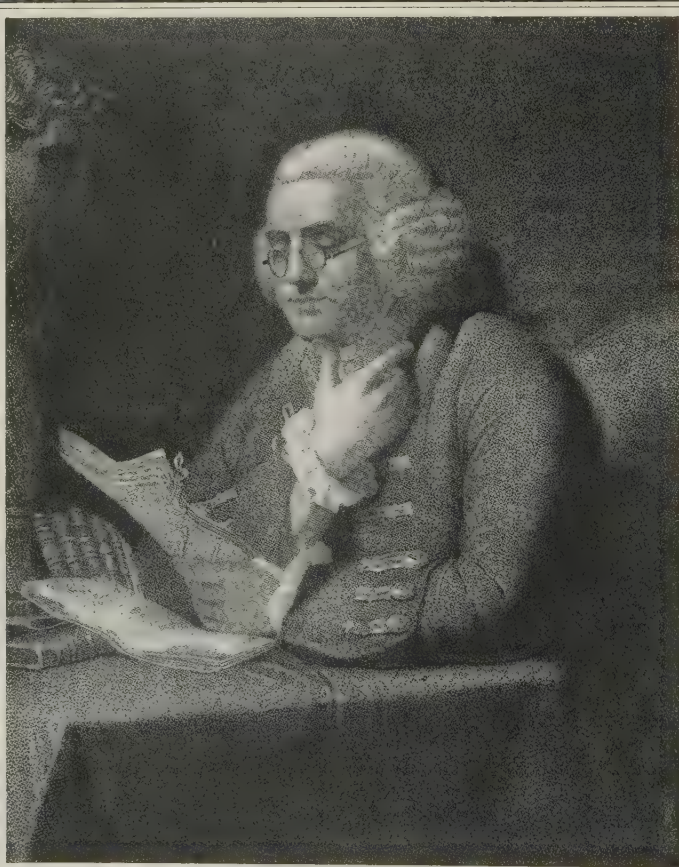
was freed, and the following day one of the judges married her.

The story of Polly Baker's trial was copied wherever English was printed, and was translated into several languages. A writer of the time said this declaration of woman's normal and personal rights was "in the hands of every English reader."

Abbé Raynal, French political historian and author of the most influential book of his epoch, used Polly Baker's speech to indicate the growth of independent thought in the American Colonies. The book was publicly burned by the Parliament of Paris, and the author fled for his life.

An English infidel, Peter Annet, who published Polly Baker's defense with notes, was sentenced to Newgate Prison, London, and forced to stand twice in the pillory "for propagating blasphemous, irreligious, and diabolical opinions."

A letter published in "The Gentleman's Magazine," inspired, it is believed, by Franklin, identified the wife of the chief justice of Mas-



BENJAMIN FRANKLIN
Philosopher and Wag

From a portrait by Martin, painted about the time Franklin perpetrated his tale of Polly Baker

Miss POLLY BAKER's Speech.

175

The SPEECH of Miss POLLY BAKER, before a Court of Judicature, at Connecticut near Bolton in New-England; where she was prosecuted

MAY it please the honourable bench to indulge me in a few words: I am a poor unhappy woman, who have no money to fee lawyers to plead for me, being hard put to it to get a tolerable living. I shall not trouble your honours with long speeches; for I have not the presumption to expect, that you may, by any means, be prevailed on to deviate in your sentence from the law, in my favour. All I humbly hope is, that your honours would charitably move the governor's goodness on my behalf, that my fine may be remitted. This is the fifth time, gentlemen, that I have been dragg'd before your court on the same account; twice I have paid heavy fines, and twice have been brought to publick punishment, for want of money to pay those fines. This may have been agreeable to the laws, and I don't dispute it; but since laws are sometimes unreasonable in themselves, and therefore repealed, and others bear too hard on the subject in particular circumstances; and therefore there is left a power somewhat to dispense with the execution of them; I take the liberty to say, that I think this law, by which I am punished, is both unreasonable in itself, and particularly severe with regard to me, who have always lived an inoffensive life in the neighbourhood where I was born, and defy my enemies (if I

C have any) to say I ever wrong'd man, woman or child. Abstracted from the law, I cannot conceive (may it please your honours) what the nature of my offence is. I have brought five fine children into the world, at the risk of my life; I have maintain'd them well by my own industry, without burthening the township, and would have done it better, if it had not been for the heavy charges and fines I have paid. Can it be a crime (in the nature of things I mean) to add to the number of the king's subjects, in a new country that really wants people? I own it, I should think it a praise-worthy, rather than a punishable action. I have debauched no other woman's husband, nor enticed any youth; these things I never was charg'd with, nor has any one the least cause of complaint against me, unless, perhaps, the minister, or justice, because I have had children without being married, by which they have misused a wedding fee. But, can this be a fault of mine? I appeal to your honours. You are pleased to allow I don't want sense; but I must be stupefied to the last degree, not to prefer the honourable state of * wedlock, to the condition I have lived in. I always was, and still am willing to enter into it; and doubt not my behaving well in it, having all the industry, frugality, fertility, and skill in œconomy, appertaining to a good wife's character. I defy any person to say, I ever refused an offer of that sort: On the contrary, I readily consented to the only proposal of marriage that ever was made me,

FRANKLIN'S JOKE IN SERIOUS GUISE

Facsimile of a page of "The Gentleman's Magazine" for April, 1747, from which Polly Baker's story was broadcasted in several languages in many lands

sachusetts as the original Polly Baker. A sensational slander suit was barely averted by the printing of a retraction by the editor.

During all these years, while the fable of Polly Baker continued to spread throughout Europe and America and stir up trouble for those that propagated it, Franklin lisped not a syllable to set things right. The secret would probably have died with him but for a chance meeting with Raynal when Franklin, then an old man, was on an official mission in Paris. Challenged by someone in the group to verify certain statements in his book,

the Abbé asserted that for the story of Polly Baker and her eloquent apology he had "unquestionable authority." Dr. Franklin, convulsed with laughter, thereupon made confession that he was the author of Polly Baker, and that such a trial as the one reported had never occurred in Massachusetts or anywhere else. When the gallant Abbé had recovered his composure he replied: "Oh, very well, Doctor, I had rather relate your stories than other men's truths." And to its last edition his book continued to expound the philosophy of the fictitious Polly.



STARTLING REVELATIONS OF PRIMITIVE NEGRO SCULPTURE

BY MARY SIEGRIST

Of the origin and development of Negro sculpture we know almost nothing. Research for informational background—just why and where and how this strange art first came into being—yields little that is more than conjecture.

The figure of a woman wearing an oddly contrived but effective Egyptian headdress is one of the most interesting examples in a collection of African sculpture that has been brought to America. The anatomy is distorted and unnatural from the modern standpoint—the legs are too short, the neck too long—yet the figure has somehow an integrity of its own.

A horned mask embodies the idea of a punitive deity. The grotesque figures of a god and goddess seated in solemn judgment on a throne supported by pygmy slaves carved on its pedestals are reminiscent of an early Egyptian dynasty. All of these figures have the bodies tattooed in triangles, crosses, and oblongs. In the treatment of these tattoo scars the marvelous finish of these sculptures is most evident. They are always rendered in relief, which means that, unlike most sculptures, the artist has laboriously cut away the whole surface around them. This patient elaboration of the surface, due perhaps to the feeling of endless leisure, is characteristic of most of these works.

These African sculptors really conceive of form in three dimensions, unlike archaic European sculpture—both Greek and Romanesque—which approaches art from the point of view of bas-relief. The strange thing about these sculptures is that there is no

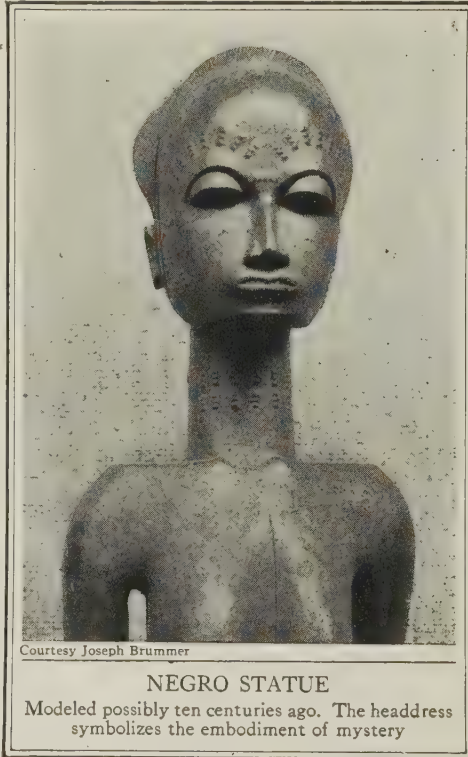
trace of this process. Some of these examples show a subtlety and refinement of feeling comparable to that of the finest Oriental craftsmen.

In Africa were five racial stocks—the Bushman, the Negro, the Hamite, the Semite, and the Libyan. The Negro had his origin in the neighborhood of the great lakes, from which he penetrated along the fringe of the Sahara to the west and across the eastern highlands southward. From the southern fringe of the Sahara and the upper valley of the Nile to the Cape, the country is peopled chiefly by

Negroes and transitional tribes.

In just what part of Africa did the Negro sculptors live? We are not certain. While some may have lived along the western coast of Africa, most of them were scattered throughout the interior. The natives of the Ivory Coast, which is near the confines of a great forest belt rich in palm trees, and was first made known by the Portuguese toward the end of the fifteenth century, may have reached a very high state of culture. It is they who weave cloth, make pottery, melt iron, and so it is reasonable to suppose that sculpture may have been among their arts some ten centuries ago—perhaps even

longer. In the early part of the nineteenth century French traders had established themselves along this coast and formed a French West African colony—one which today has a population of about two million. It was they who carried these rare examples of African sculpture over to Europe and sold them to French artists and art dealers. Among those who bought them and were profoundly influenced by their art were Matisse, Picasso, Derain, and other moderns. Cubistic art and other forms of impressionism gathered momentum from the study of these sculptures, if indeed they were not actually derived from them.



Courtesy Joseph Brummer

NEGRO STATUE

Modeled possibly ten centuries ago. The headdress symbolizes the embodiment of mystery

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Although there is in some aspects of African art the undeniable imitateness of the Egyptians and other peoples of the Orient, the fundamentals are inherently and essentially racial. Here is all the eloquence of vast monotony, of profound symbolism. Vital personality is mingled with simple religious faith. It is an art that is surprisingly individual. Why then do we know so little of its history? For one thing, the Negro is essentially the child of the moment, and his memory, both tribal and individual, is very short. And up to the present we have treated the whole subject as something infinitely remote and negligible, just as many of us are inclined to regard the whole racial problem.

Of course, we look in vain in African art for prototypes of the deities of the early Greek and Roman civilizations. Here we find no mysterious Pan, no jovial Bacchus, never the semblance of Apollo and the Muses. Instead of these we come upon some strange local deity, the inhabitant of a rustic shrine, whose presence was a part of the rhythmic processions and religious ceremonies observed in remote centuries.

It is not surprising that much of the interest of these sculptures derives from fetishism, which, with its material images, is almost invariably associated with primitive religions. Anything may become a fetish—images, bones of men and animals, grotesque figures, stones, trees, huts. Usually, however, it is a figure modeled or carved from clay, stone, or wood in imitation of some deified animal or other object. The practice includes sorcery and magic with various attendant ceremonies. There is no official teaching save by sorcerers and witch doctors.

Fetishism is especially well developed along the west coast of Africa and its hinterland. At bottom it is not very different from the Manitou beliefs of the American Indians.

A leaf or any other natural object may become a fetish, provided it has exerted a peculiar psychological effect upon the beholder.

Gauguin had to go for inspiration as far as Tahiti. Perhaps among the restless spirits of to-day there may be those who will take Africa for their province in more than one sense—those who will not rest until they have explored more fully and brought back not only, it may be, their own interpretations, but also more of the submerged art of the African.

It may seem strange that a people capable of such profound imaginative understanding of form should not have come into a fuller expression of their genius. But in reality the amazing thing is that this sensitive and



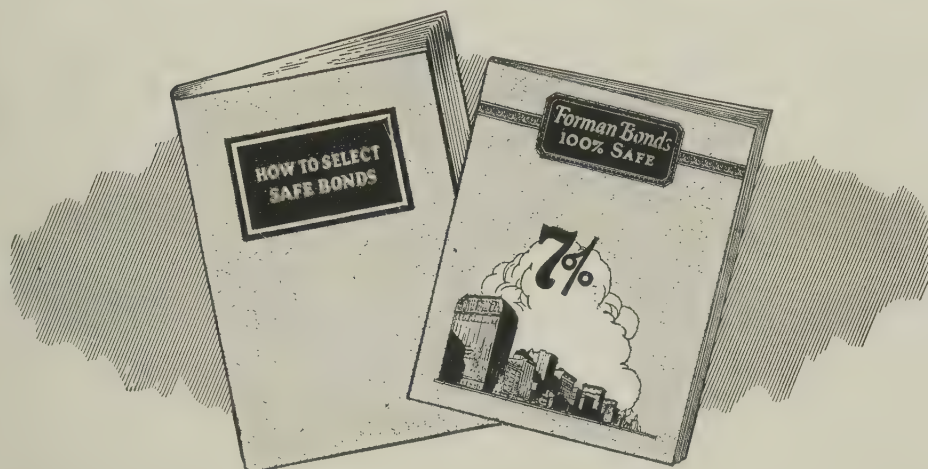
Courtesy Joseph Brummer

HORNED MASK

This type of mask was used in rhythmic processions

deeply suffering race, buried under long centuries of oppression, should have achieved and perpetuated the high degree of cultural expression to which it has attained. The marvel is that, despite untoward climatic conditions, despite all the disheartening conditions of ignorance and slavery, their child-like race should have reached the fine spiritual fruition embodied in these sculptures.

Theirs is a passionate remembering soul which has grown deep as a river with long centuries of bitter experience. A part of it has been poured into these sculptures. Rhythmic, meaningful, beautiful, or unbeautiful as they may seem to the beholder, they have that in them which the centuries will surely keep in their eternal harvesting.



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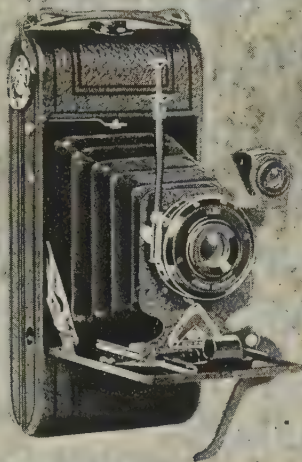
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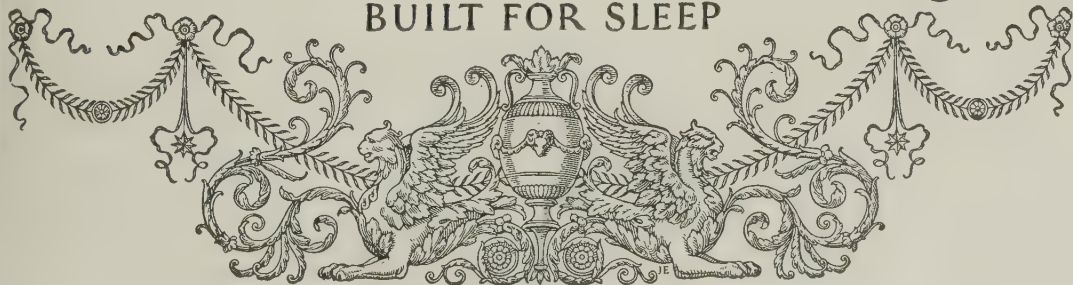
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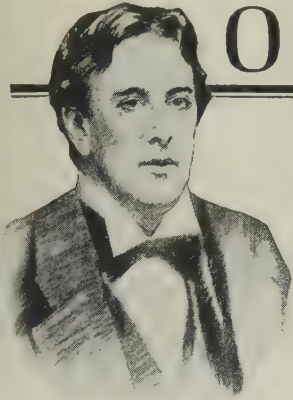
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"I FEAR I am dying as I lived, beyond my means," said Oscar Wilde, before his end. It was his last *bon mot*, and it was characteristic of his irrepressible humor. Wilde died with his name under a cloud, but not before he had written *De Profundis*, which has been called the most pathetic confession in all literature; not before he had published *The Ballad of Reading Gaol*, which many critics acclaim as the greatest poem in the English language; not before he had produced what many dramatists assert is the wittiest of all English comedies; not before he had spun, for little children, some of the tenderest fairy tales that have been written in all the ages.

Never was there such a variegated genius as Oscar Wilde, and never a more sensational career. At one moment the most eminent man of letters in the world; the most accomplished conversationalist of his day; his wit and epigrams quoted as news in the papers of two continents; three plays running at one time in London; his books, when they appeared, translated into every civilized language! The next moment—ruin and a felon's cell, his career blighted.

Wilde's case is on all fours with that of Poe, De Maupassant; Coleridge, De Quincey, and many other great masters, who lived within the shadows, and suffered for their personal delinquencies. His work, however, is immortal. Because of his varied genius, it is replete with endless entertainment. Since his death, there has been an unceasing and ever-increasing demand for his complete works. Booksellers will tell you that there is no standard author in more constant demand. Why is this? Because it is recognized everywhere today that ignorance of Wilde's outstanding mas-

terpieces is inexcusable in a person of education.

Appreciative booklovers will be interested to know that a beautiful de luxe Patrons' Edition of Oscar Wilde is now announced. A distinguished company of famous men contribute critical introductions and personal reminiscences of Wilde. Simply to give their names is enough. They are: Richard le Gallienne, Editor-in-Chief, Padriac Column, John Drinkwater, Sir Johnston Forbes-Robertson, Richard Butler Glaenzer, Coulson Kernahan, Michael Monahan, W. F. Morse, Walter Pater, John Cowper Powys, Edgar Saltus, Clifford Smyth, Arthur Symonds, A. B. Walkley and William Butler Yeats.

Moreover, this is an *inscribed* edition, not however at \$200 or \$500 a set (which has been charged for de luxe inscribed editions of this character) but at a price that is only a fraction of this amount. In other words, if you become a subscriber, *your name will be inscribed on the title page of the first volume of the set you own.* You will be forever identified as one of the original patrons of this notable enterprise.

To be identified with one's books has always been the truest mark of a booklover. Hitherto this has been possible only for a few, for booklovers of wealth. Now, through the cooperation of all those interested, the costs of royalty, manufacture and distribution have been so greatly reduced that any book-

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Please enroll me as one of the Patrons of your new de luxe Patrons' Edition of Oscar Wilde, in twelve volumes. My name is to be inscribed, in the usual manner of inscription sets, on the title page of Volume One. When completed send me the twelve volumes, carriage charges prepaid. I am to have the privilege of free examination for seven days. After that period, I agree either to return the set to you, or to send you \$3.00 as the first payment and \$3.00 each month thereafter for 12 months, until a total of \$39.00 has been paid.

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These Bas-Relief Lincoln Book-Ends are of a beautiful bronzed metal; they would sell in any store for at least \$1.00; in most stores for \$1.25 or \$1.50. Read below how you may obtain a pair for nothing.



50,000 Lincoln Book-Ends to be Given Away

This offer is made for the purpose of introducing a new set of thirty World's Masterpieces of the Little Leather Library. Read below the interesting story in back of this astonishing offer.

MOST book lovers have heard of the thirty world's masterpieces published by the Little Leather Library Corporation. Over 20,000,000 of these volumes had been sold prior to 1923. But this result was not achieved overnight. For years every cent that was made over expenses was put back into advertising, in order to acquaint an ever wider public with this opportunity for good reading and self improvement. And this is what finally happened:

Just as the first \$1000 is the hardest for a man to make, so the first fifty thousand sets of those books were by far the hardest to get distributed. After that it became gradually easier. For every set that was sold became a "silent salesman." Their unprecedented value was self evident. Inquiries began to pour in from all over the world. So the second hundred thousand sets were easier to sell than the first; the third easier than the second, and so on.

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For a long time we have been at work on an entirely new collection of thirty World's Masterpieces: This is at last ready for publication. It includes the following: *A Tillygloss Scandal*, Barrie; *Finest Story in the World*, etc., Kipling; *Socialism for Millionaires*, Shaw; *On Going to Church*, Shaw; *The Land of Heart's Desire*, Yeats; *As a Man Thinketh*,

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There is a very simple straightforward way to do this. It is to give the first fifty thousand purchasers of this new collection something so extremely valuable—in addition to the extraordinary value inherent in the set itself—that it will be worth their while to obtain this new set at once, instead of waiting. That is the reason for the present offer.

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book-ends that would sell in retail stores for from \$1.25 to \$1.50—absolutely free, if you are one of the first 50,000 purchasers of this new set of books!

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Sent for Examination

Sooner or later, you will surely want to possess this remarkable new collection of World's Masterpieces. Why not obtain it now, when it is most worth your while to do so.

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Does Your English Help or Hurt You?



Make every word mean something in your conversations and in your letters

Every time you talk, every time you write, you show just what you are. Your English reveals you as nothing else can. You may wear fine clothes and be well groomed in every way, but if you make mistakes in spelling, pronunciation, punctuation, or grammar, you are handicapped more than you realize. In your business and social life you win or lose friends, money, and power by your English. Every word you speak or write is an asset or a liability. No subject is of greater importance to you than your command of language. And now Sherwin Cody makes mastery of English easy for anyone.

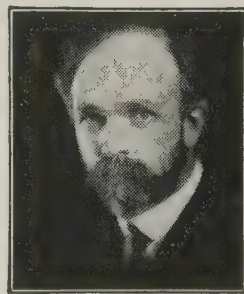
You Can Now Master English in 15 Minutes a Day~at Home

A simple method has been invented through which you can learn to speak and write masterly English in only 15 minutes a day of fascinating home-study. Sherwin Cody, one of the best-known teachers in the country, after twenty years of research has perfected an invention which places the ability to speak and write with correctness and force within reach of everyone with ordinary intelligence. For five years Mr. Cody worked almost day and night on the problem of "How to make it stick in your mind." He wanted to find a way to cure bad habits in writing and speech and replace them with good ones. He appealed to school superintendents, and 150 of them placed classes at his disposal for experiment. He appealed to great corporations, and they let their employees be tested. Mr. Cody was amazed to discover that the average person in school or in business is only 61% efficient in the vital points of English grammar. So he began to apply his new ideas and found that people **improved more in 5 weeks with his method than in two years with other methods.**

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Photograph of the great maestro, Prof. Leopold Auer, examining a masterpiece in the Lyon & Healy vaults. At the right, his letter of appreciation.

Leopold Auer says of the World's Violin Treasury—

"I do not recollect having ever had the privilege of examining so many magnificent specimens of the violin maker's art."

This tribute from the master who has given to the musical world Heifetz, Elman, and many others among the foremost violinists of our time, is strikingly significant! It reveals why great artists look forward so eagerly to their visits to Chicago, when they spend hours of enjoyment in the treasure-vaults of Lyon & Healy.

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Through more than thirty years, Lyon & Healy representatives have searched out these instruments. They have not merely sought specimens interesting for their historic associations; their constant aim has been that each old violin should, in its class, be unique in point of musical worth and value! They have assembled choice examples of the work of practically every great master of violin building.

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From \$75 to \$25,000!

Two violins by Stradivari, one known as the "Duke of Edinburgh," and another as the "Spanish," from the Partello collec-

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But not only for its famous individual instruments is this collection remarkable—its comprehensiveness is perhaps even more extraordinary. The many lesser masters, also, are represented. Every earnest student, even of modest means, may secure here a violin of true musical worth. As little as \$75 will buy one! Convenient monthly payments may be arranged, if you wish.

Send for Free Brochure

Our handsome brochure, "Rare Old Violins," gives the interesting histories of the individual instruments.

Every violin lover should have this book. Send for it today. Mail the coupon!

Among the Famous Violins in this collection are:

(Note: These are part of the famous Partello collection, recently added to our "Treasury" at a cost of \$250,000.)

Antonio Stradivari, 1723, known as "The Spanish"; magnificent example, \$25,000.

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J. B. Rugeri, 1667, formerly property of Duke of Edinburgh, \$4,000.

Nicolas Lupot, about 1800, \$3,500.

Jacobus Stainer, 1665, ¾ size, \$1,200.

Our large selection of rare old *bows* includes some of the finest work of Francois Tourte.

If you are especially interested in any of these, we shall be glad to send you its full history.

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Why is it possible for eagles to live a century? How do they set a good example for married people? Why are eagles welcomed in some states and detested in others? Why does a pair use the same nest year after year?

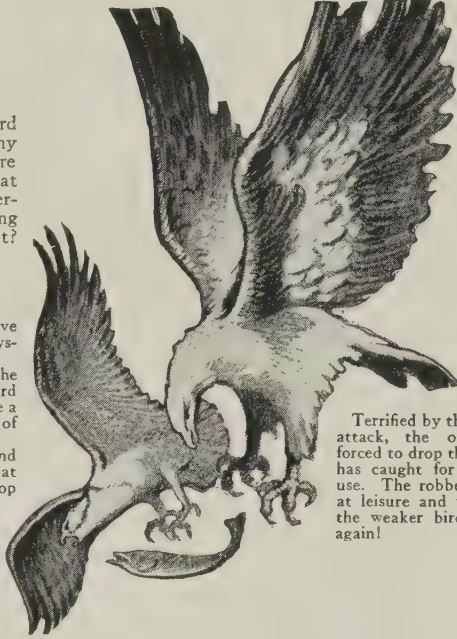
WHAT do we really know about the magnificent bird which has been made the national emblem of so many countries? How much of his supposed bravery is mere "bluff"? Is he always a sportsmanlike hunter? Is it possible that the immense appetites of his nestlings have driven him, in desperation, to take up the highwayman's trade? Isn't it fascinating to know the real dramatic personality of this superb aeronaut?

Every Bird, Insect, Flower and Tree Has a Fascinating Life-Drama!

Few people have ever seen an eagle flying wild and free, but we have all felt wonder and curiosity about Nature's everyday marvels and mysteries.

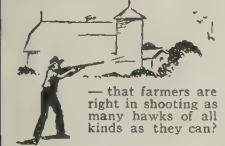
Where do the first butterflies of the spring come from? How do the birds know when it is safe to come north? What is the name of the bird that we sometimes hear barking like a puppy, sometimes quacking like a duck, mewing like a cat, or cawing like a crow? Why is the thistle one of the most successful plants in the world?

How much more interesting and enjoyable your vacation hikes and rambles would be if you knew the name and habits of the bird that perches on the fence as you go by—the kind of tree under which you stop to rest—and the names of the flowers and butterflies that spangle the meadow with beauty!



Terrified by the eagle's attack, the osprey is forced to drop the fish he has caught for his own use. The robber eats it at leisure and waits for the weaker bird to fish again!

Is it true - - ?



—that farmers are right in shooting as many hawks of all kinds as they can?



—that scare crows are really effective in saving garden crops?



—that some flowers make "alighting platforms" for the convenience of insect visitors?

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Protect Yourself Against These Sudden Embarrassments !



A chance meeting on the street, an unexpected invitation, a cup of coffee suddenly overturned, an introduction to some person of note—these are the occasions that demand complete self-possession, that demand calmness and ease. Those who become flustered and embarrassed under circumstances like these, instantly betray the fact that they are not accustomed to good society. But those who retain a calm dignity, who know exactly what to do and say, impress others with their fine breeding—and protect themselves from humiliation.

DO YOU know the comfort of being always at ease—of being always sure of yourself, calm, dignified, self-possessed?

It is the most wonderful feeling in the world. You don't have to worry about making blunders. You don't have to wonder what people are thinking of you. You don't have to wish that you hadn't done a certain thing, or said a certain thing.

The next time you are at a dinner or a party, notice the people around you. See if you can't pick out at once the people who are well-bred, who are confident of themselves, who do and say the right thing and *know* it. You will always find that these people are the best "mixers," that people like to be with them, that they are popular, well-liked.

And then notice the people who are not sure of themselves. Notice that they stammer and hesitate when strangers speak to them; that they are hesitant and uncomfortable at the table, that they seem embarrassed and ill at ease. These people actually make *you* feel ill at ease. They are never popular; they always seem to be out of place; they rarely have a good time.

Some of the Blunders People Make

At a certain theatre, recently, a man made himself conspicuous, through a blunder that could easily have been avoided. He entered a lower box with two women—probably his mother and sister. Without thinking, he

ated himself on the chair that one of the women should have occupied.

The whole secret of being always at ease is to be able to do and say what is absolutely correct without stopping to think about it. One should be able to do the right thing as easily as one says "good morning."

Would you have known what seat to take in the box? Do you know who precedes when entering a theatre—the man or the woman? Do you know who precedes when leaving the theatre, when entering and leaving a street car, an automobile?

People are often confronted by sudden embarrassments at the dinner table. Often corn on the cob is refused because one does not know how it should be eaten. Some people do not know that bread must under no circumstances be bitten into. Others make the mistake of taking asparagus up in their fingers. Still others use the finger-bowl incorrectly.

How would you eat corn on the cob in public? Would you dip both hands into the finger-bowl at once, or just one at a time? What would you say to your hostess when leaving? What would you say to the young man, or woman, you had met for the first time?

A New Knowledge That Will Give You Life-Long Satisfaction

What many people consider a "talent" for doing and saying what is correct, is really a very important social knowledge that you can acquire easily.

Would you like to know how to create conversation, how to overcome self-consciousness and timidity, how to make introductions that result in friendships, how to be an ideal host or hostess, an ideal guest?

Would you like to know all the customs of weddings, of funerals, of social calls, of formal dinners, of dances?

The famous Book of Etiquette will give you a new knowledge that you will find ex-

tremely useful. It will tell you everything you want to know. It will dispel all doubts, banish all uncertainty. It will give you ease, poise, confidence. It will make you a better "mixer," a more pleasing conversationalist. It will protect you from all the little sudden embarrassments that confront the person who does not know, who is not sure.

Have you ever wondered why rice is thrown after the bride, why a teacup is given to the engaged girl, why black is the color of mourning?

Have you ever wondered what to serve at a tea, how to give a "shower," how to decorate the home for a wedding, a party?

Perhaps there is some particular little problem that is puzzling you. Won't you let us send you the Book of Etiquette free for 5 days' examination? Read it as much as you like. Let it solve some of your little personal problems. Examine it thoroughly and decide whether or not you want to return it without obligation, or keep it and send us only \$3.50 in full payment.

This free-examination offer does not obligate you in any way. You have the guaranteed privilege of returning the books—the Book of Etiquette is published in two handsome library volumes—if you are not delighted with them. Just clip and mail this coupon, and the original, authentic, complete Book of Etiquette will be sent to you at once. Address Nelson Doubleday, Inc., Dept. 566, Garden City, N. Y.

Do You Know—

- How to introduce men and women correctly?
- How to answer a dinner invitation?
- How to greet a man or woman acquaintance in public?
- How to plan church and house weddings?
- How to use table silver properly?
- How to word invitations and acknowledgments?
- How to avoid blunders at the theatre and opera?
- How to do at all times the thing that is absolutely correct and cultured?

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New plan of learning one thing a day makes a liberal education easy to acquire



In social life it is the person with a background of cultural knowledge who is always interesting.

HAVE you that precious gift of intellectual curiosity? Have you the eagerness for knowledge that makes you want to know more about the big, worth-while subjects that constitute the culture of the world—about Literature, Biography, Drama, Poetry, Art, Music, Science? How often, when your imagination is kindled by the mention of a great writer like Milton, Keats, Lamb; or a great artist like Jules Breton, Millet; or a great scientist like Darwin or Huxley, have you promised yourself to learn more about these eminent men and their work? But just what is the knowledge that constitutes a liberal education and where is it to be obtained? This problem of where to begin and what to read has always been a baffling one.

A Liberal Education in 20 Minutes a Day

Now, at last, a plan has been created that solves the difficulty. The fruits of a college education can now be obtained in only twenty minutes a day. From the vast field of human knowledge the essential elements have been selected and arranged in a fascinating course of reading, comprising the famous Pocket University. In this, the work of Dr. Lyman Abbott, Dean of American Letters and eminent educator, the culture of the world is concentrated into 23 pocket size volumes. In addition the Daily Reading Guide to the Pocket University lays out each day's reading throughout the year, so that your progress is systematic and timely. Thus, on April 17th, which is the anniversary of



Dr. Lyman Abbott, Dean of American Letters, says: "Here in these volumes are contained the fruits of a college education."

Benjamin Franklin's death, you start his famous autobiography. Or, on August 5th, the birthday of De Maupassant, you read two of his finest short stories, "The Piece of String" and "The Necklace." Again, on October 22d, the birthday of the great musician, Franz Liszt, you read a wonderfully interesting account of his life and work.

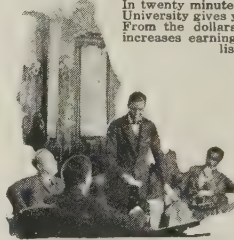
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Every day your planned course of reading takes you through new fields of knowledge, introducing you to the great masters of literature, drama, poetry, of art and music; the outstanding figures and events of history; interesting facts about science. References to the masterpieces of famous humorists add to the enjoyment of your reading.

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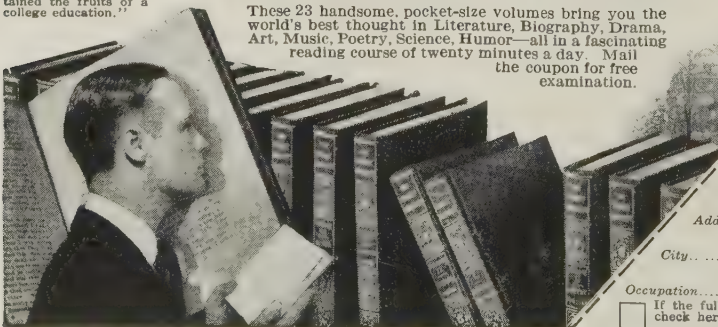
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THE MENTOR

W. D. MOFFAT

EDITOR

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THE OPEN LETTER



EXT month we shall take our readers down to the sea. We shall tell them the story of fish and fisher-folk. Inasmuch as fishing was one of the first pursuits of man in search of food, it is naturally a stirring human story. It is not the gentle pursuit of fishing for sport in lakes and streams that we shall cover in this number—that is reserved for a later *Mentor*. It is the great epic story of deep-sea fishing—from trawling to whaling—and the life, character, and heroic exploits of the men that go down to the sea for food, for livelihood, and for adventure. The story of fishing from early times is told by Mr. John D. Whiting, while Mr. J. B. Connolly, famous for his graphic accounts of the Gloucester fishermen, will tell about these modern vikings and their amazing hazards and experiences on the fishing banks. The gravure section will be given up to scenes in the lives of the fisher-folk as portrayed by famous painters. In the August number we shall have the story of Luther Burbank's life and work with fruits and flowers, told by himself, and accompanied by many photographs, showing him in his work.

✱ ✱ ✱

In our mail we find a letter asking us if it "is necessary that so many statues should be nude." The writer had in mind the beautiful sculptured figures in our March number, by that world-famous artist, George Grey Barnard. Some of these exquisite figures were placed by the State of Pennsylvania at the portals of its capitol at Harrisburg, for all the world to see. Glorious examples of art, yes—but *nude*! And the matter seems to be even more serious. Several of Mr.

Barnard's figures were ordered, purchased and placed on the property of a prominent American citizen, distinguished for his public benefactions. What can be done to prevent the United States Government, the commonwealth of Pennsylvania, cities and towns, and many prominent public-spirited citizens from encouraging and supporting the work of artists who make statues that are *nude*? The writer of the letter is much disturbed.

✱ ✱ ✱

One night, way back in the Golden Age of Greece, the statues in Athens were smashed to pieces—and the question of centuries has been, "Who smote the marble gods of Greece?" Suspicion rested on that brilliant young rake, Alcibiades, and his band of roistering companions. It was thought to be wanton mischief, and not vandalism, for the Greeks loved beauty of form and worshiped fine art. If that had happened to-day, however, we might fairly suspect it to be the act of some zealous crusader in the cause of offended "purity." Oh, the pity of it! that lovely ideals of beauty in carved stone—precious memorials of man's genius—could so offend!

✱ ✱ ✱

Where, oh, where, can the blessed fountain be found in which minds affected in this way may be cured—where dulled eyes may be cleared to see cleanly and rightly all sincere, inspiring, and beautiful things in art?

In the service of fine art, and for the benefit of its readers, *The Mentor* will continue to print reproductions of the masterpieces of sculpture without thought of the extent of their clothing.

W. D. Moffat
• Editor

EDITORIAL NOTE: Owing to the length of the prize-winning questions to the American History Questionnaire, it has been found impractical to print them in the pages of *The Mentor*. These answers, however, have been set up in type and printed as a folder for the benefit of the readers of *The Mentor* that would be interested in having the questions in their possession. This folder will be mailed to any reader of *The Mentor* free of charge, on request.



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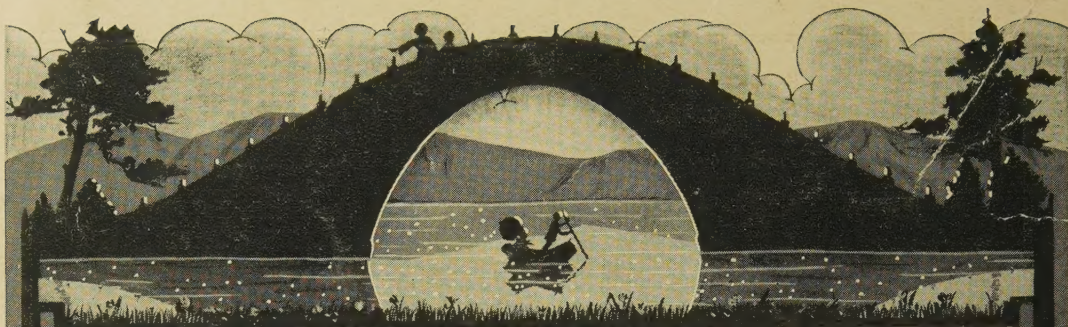
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